

C 95-76

University of Toronto, Faculty of Music

PERCUSSION ENSEMBLE

Robin Engelman , director

Programme

Remembrance (1988)

Robin Engelman

Beama (1995)

Thomas Brett

Suite for Percussion

Lou Harrison

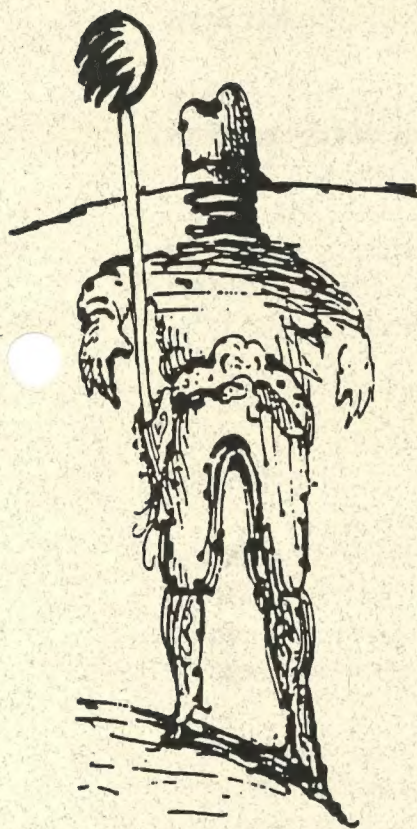
Suite for Solo Drum Set
and Percussion Ensemble

Dave Mancini

David Simpson, Solo Drum Set

Members of the Ensemble:

Nathan Archer, Otto Hauser, Jurij Konje,
David Luginbühl, Antti Rislakki, David Simpson,
Loke Chuan Tan, Che-Ming Tsai, Debbie Waugh



Friday, November 24, 1995

8:00 pm

Walter Hall, Edward Johnson Building
Admission Free, Information 978-3744

Programme Notes

Remembrance (1988)

Robin Engleman

Sometimes, while listening to a piece of music, a rhythmic motive or a particular succession of tones can immediately recall an old familiar tune. The resultant juxtaposition (that which is being heard and the intrusive familiar tune) is often bizarre, but nevertheless, spontaneous. Remembrance exists in two versions: the first for five percussion and three brass instruments - trumpet, tenor trombone and bass trombone - and the second, for percussion quintet alone. Remembrance was written in 1988 for NEXUS and is dedicated to an old porch swing.

Beama (1995)

Thomas Brett

Beama was composed during May and June, 1995, and is scored for two low-A marimbas, one low-F marimba, and two vibraphones. The work is the third of a series of compositions for marimbas and vibraphones (Zoom and Splash! being the first two), and represents a solidification of compositional techniques which I find produce musically satisfying results. This piece, as well as the previous two, is characterized by harmonic motion moving in patterns which, through their chatter, produce the impression of sustained sound. Beama takes its title from a musically-unrelated West African talking-drum piece of the same name.

Suite for Percussion (1940)

Lou Harrison

Born in 1917 in Portland, Oregon, Lou Harrison was a student of Henry Cowell and Arnold Schoenberg. His search for new sound sources has led him to organize his own percussion ensembles, and compose music for instruments considered unorthodox during the 1940's: brake drums, tin cans, and wash tubs. In addition, Harrison has studied Japanese and Korean Music and has composed for Indonesian gamelan.

In regards to his Suite for Percussion, Harrison states that his command of composition scored purely for percussion "was sufficient that I was making introspective personal expressions in the medium." The suite, for five percussionists, expresses a restlessness that presaged a country-wide trip that he was about to embark upon at the time.

